



ERMES ERMES
Via dei Banchi Vecchi 16,
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BEATRICE BONINO
KILL YOUR DARLINGS
MARCH 20 – MAY 5 2024
OPENING MARCH 20, 5 – 9 PM

Beatrice Bonino's background is in ancient languages and in particular in the duality – philosophical and grammatical (therefore structural) – of the *Mādhaviyadhātuvṛtti*, an ancient commentary on the grammatical roots of Sanskrit. The vestiges of an attention towards the morphological and metaphysical doubleness of things can be gleaned between the fog-like layers of what look like elevations of materials which might have otherwise been lost. Bonino's first solo exhibition at Ermes Ermes reflects upon the dynamics of disappearance and that which lingers in the wake of dissolution, in spirit or material form. In fact, it seems as if the stratified matter in Bonino's compositions are memories now embodied through the works on view.

The evanescent forms and materials employed by Bonino elude definition and are manipulated by the artist in an effort to verticalize and hang what would naturally rest differently. A white silk curtain segment is incapacitated by a sheet of glass. This replica of the curtain that has always hung in the bedroom of the artist's grandmother, presents with an un-mended hole. Despite Bonino's grandmother being the seamstress who made the curtain, the gash has always been there suggesting that sometimes the material results of an accident can be the proof of a life lived. While developing the exhibition, Bonino came across a text written by Mike Kelley in which the artist elaborated on the differences between a ghost (someone who disappears) and a spirit (a memory or something that is not there, but is). One result is a text-work in which Bonino lays out her own interest in the nuances of existence in relation to action, suggesting some connections between Kelley's ideas and ancient Indian philosophical thought. The viewer too is invited to contemplate on different notions—of being and of doing as well as of accident, and on how these relate to the memory and preservation of one's existence. Each time the artist visits her grandmother, something new in her bedroom has vanished: one half of the bed and the handwritten notes which used to populate the surfaces of the room are now gone. Like in a dance between inanimate things – a Fantasia – the sight is disorienting, leaving a strong sense of the presence of an absence. The curtain remains.

“Kill your darlings” is part of the methodological wisdom that comes from creative writing processes. The advice is to coolly edit out any writing that doesn't serve the wider purpose of the narrative, to renounce to and shed any prose that doesn't fit, no matter how exquisite it sounds – regardless of whether it got you to where you are now – it can be sacrificed. Bonino often finds herself killing her darlings, storing them for the next time. While waiting for a more appropriate context in which to exist, they live on within the artist's desire.

Chiara Siravo, 2024



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Beatrice Bonino (b.1992, Turin) lives and works in Paris; holds a PhD in Sanskrit at Université Sorbonne-Nouvelle.

Solo and group exhibitions: 2024 (upcoming) Cosetta at Bonner Kunstverein, DE; Galerie Molitor (solo show), Berlin, DE; Post Scriptum. Un museo dimenticato a memoria at MACRO, Rome, IT; 2023 Living Spaces at Galerie Molitor, Berlin, DE; Cosetta at MMXX, Milan, IT; If I did, I did, I die at Jacqueline Sullivan gallery, New York, US.